

CAMP THEME IN MODERN RUSSIAN LITERATURE

(on the example of the works of L. Gabyshv "Odlyan or the air of freedom" and S. Dovlatov "Zone")

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ANNOTATION

This is a philosophical and cultural trend, a special mindset. Arose in France in the 1960s, an atmosphere of intellectual resistance to the total offensive of mass culture on human consciousness. In Russia, when Marxism collapsed as an ideology providing a reasonable approach to life, rational explanation went away and the realization of irrationality came. Postmodernism focused on the phenomenon of fragmentation, split in the consciousness of the individual. Postmodernism does not give advice, but describes a state of consciousness. The art of postmodernism is ironic, sarcastic, grotesque (after I.P. Ilyin)

Key words: *work, semantics, expand, rebirth, utopian*

According to the critic BM Paramonov, "postmodernism is the irony of a sophisticated person who does not deny the high, but understands the need for the low"

Its "identification marks": 1. **Rejection of any hierarchy...** The boundaries between high and low, important and secondary, real and fictional, author's and non-author's, have been erased. All stylistic and genre differences, all taboos, including those on profanity, have been removed. There is no respect for any authorities, shrines. There is no striving for any positive ideal. The most important techniques: grotesque; irony reaching the point of cynicism; oxymoron.

2. **Intertextuality (quotation).** Since the boundaries between reality and literature have been abolished, the whole world is perceived as text. The postmodernist is sure that one of his tasks is to interpret the legacy of the classics. At the same time, the plot of the work often does not have an independent meaning, and the main thing for the author is playing with the reader, who is supposed to identify plot moves, motives, images, hidden and explicit reminiscences (borrowings from classical works, designed for the reader's memory) in the text.

3. **Expanding the readership by attracting mass genres: detective stories, melodrama, science fiction.**

The works that marked the beginning of the modern Russian postmodern

prose are traditionally considered "Pushkin House" by Andrey Bitov and "Moscow-Petushki" by Venedikt Erofeev. (although the novel and the story were written in the late 1960s, they became facts of literary life only in the late 1980s, after publication.

2. Neorealism

(new realism, new realism)

(1980s-1990s)

Borders are very fluid

This is a creative method that draws on tradition and at the same time can use the achievements of other creative methods, combining reality and phantasmagoria.

"Life-like" ceases to be the main characteristic of realistic writing; legends, myth, revelation, utopia are organically combined with the principles of realistic knowledge of reality.

The documentary "truth of life" is forced out into the thematically limited spheres of literature that recreates the life of this or that "local society", be it the "army chronicles" of O. Ermakov, O. Khandusya, A. Terekhov, or the new "village" stories of A. Varlamov ("House in the village"). However, the gravitation towards a literally understood realistic tradition manifests itself most clearly in mass pulp fiction - in detective stories and "police" novels by A. Marinina, F. Neznansky, Ch. Abdullaev and others.

Vladimir Makanin "Underground, or a Hero of Our Time";

Lyudmila Ulitskaya "Medea and Her Children";

Alexey Slapovsky "I am not me"

(the first steps were taken in the late 1970s in the "prose of the forties", which includes the works of V. Makanin, A. Kim, R. Kireev, A. Kurchatkin and some other writers.

3. *Neonaturalism*

Its origins lie in the "natural school" of Russian realism of the 19th century, with its aim to recreate any aspects of life and the absence of thematic restrictions.

The main objects of the image are: a) marginal spheres of reality (prison life, street nightlife, "everyday life" of a garbage dump); b) marginal heroes "dropped out" of the usual social hierarchy (homeless people, thieves, prostitutes, murderers). There is a "physiological" spectrum of literary subjects: alcoholism, sexual lust, violence, illness and death). It is significant that the life of the "bottom" is interpreted not as an "other" life, but as an everyday life naked in its absurdity and cruelty: a zone, an army or a city dump is a society in a "miniature", the same laws operate in it as in "normal" world. However, the border between the worlds is conditional and permeable, and "normal" everyday life often looks like an outwardly "ennobled" version of the "dump"

Sergei Kaledin "The humble cemetery" (1987), "Stroybat" (1989); Oleg Pavlov "The Treasury Tale" (1994) and "Karaganda Nines, or the Tale of the Last Days" (2001);

Roman Senchin "Minus" (2001) and "Athenian Nights"

4. *Neosentimentalism*

(new sentimentalism)

This is a literary movement that brings back and actualizes the memory of cultural archetypes.

The main subject of the image is private life (and often intimate life), perceived as the main value. The "sensitivity" of modern times is opposed to the apathy and skepticism of postmodernism; it has passed the phase of irony and doubt. In a completely fictitious world, only feelings and bodily sensations can claim authenticity.

The so-called women's prose: M. Paley "Cabiria from the bypass channel",

M. Vishnevetskaya "A month came out of the fog", L. Ulitskaya "Casus Kukotsky", works by Galina Shcherbakova

5. *Postrealism*

(or meta-realism)

Since the early 1990s.

This is a literary trend, an attempt to restore integrity, to attach a thing to meaning, an idea to reality; the search for truth, genuine values, an appeal to eternal themes or eternal prototypes of modern themes, saturation with archetypes: love, death, word, light, earth, wind, night. The material is history, nature, high culture. (according to M. Epstein)

LITERATURE

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